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American Art News

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NEW YORK, APRIL 27, 1918.

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OPPENHEIM PICTURE PRICES

Despite all predictions to the contrary, the sale of the 44 remarkable pictures and the large and important collection of art objects, formed by the late Baron Oppenheim, took place in Berlin on March 28-29 last, the dates scheduled and at the very height of the great battle on the Western front. It will be remembered that this sale, which promised to be one of the most important in the history of art auctions, was originally set for Oct. 14, 1914, but was called off on account of the war. It was therefore with great surprise that the art world learned through the AMERICAN ART NEWS two months ago, that on the order of the Kaiser, who was impressed with the idea that the sale, if held, even in wartime, might bring needed moneys from neutrals into Germany, the sale would take place March 28-29 last, presumably at Lepke's Auction Galleries in Berlin. This order was promulgated evidently before the decision of "the All Highest" and his war council, to carry out the "great drive to end the war" at that time.

Not only was the sale held, but from the prices obtained for the pictures and which the AMERICAN ART NEWS, through its good sources of information, is enabled to give the art world exclusively today, it was even more successful than had been anticipated, proving that, most paradoxically, the war, which has enriched and is enriching many people, even in Germany, has brought a new element of collectors and buyers into the market.

The list of Oppenheim pictures and the prices they brought both in marks and dollars (the mark estimated at 18 cents) follow:

Hans Holbein d. j. (or Ambrosius Benson), Portrait of a man and woman	M94,500	\$17,010
Nicolas Berchem, "Rest Before the Tavern"	21,000	3,780
Pieter de Bloot, "Village Festival"	16,500	2,970
Bartholomaeus Bruyn, Two altar wings	32,000	5,760
Petrus Christus, Representation from Legend of St. Eligius	800,000	144,000
Gonzales Coques, "The Family"	35,000	6,300
Aalbertus Cuyp, Italian pastoral scene	35,200	6,336
Gerard David, "Virgin and Child"	82,500	14,850
A. Van Dyck, Portrait of the Painter Frans Hals	54,000	9,720
A. Van Dyck, Portrait of the Painter Martin Rychaert	20,100	3,615
Jan Fyt, Still life	13,500	2,420
Aert de Gelder, Portrait of a man	26,500	4,770
Fans Hals, Portrait of a woman	230,000	41,400
Frans Hals, Two pictures representing laughing children (1)	186,000	33,480
Frans Hals, Two pictures representing laughing children (2)	79,000	14,220
Jan David de Heem, Still life	23,500	4,230
Meindert Hobbema, "Village Under the Trees"	171,000	30,780
Meindert Hobbema, "The Water Mill"	150,000	27,000
Pieter de Hooch, "Mother With Her Children"	450,000	81,000
Jan van Kessel, "Bleaching Ground at Haarlem"	70,100	12,618
Theodor de Keyser, Portrait of man and woman	206,000	37,080
Quinteen Matsys, "Rest During the Flight"	92,000	16,560
Quinteen Matsys, "The Money Changers"	44,000	7,920
Aert van der Neer, "Winter"	101,000	18,180
Aert van der Neer, "The Blacksmiths"	65,000	11,700
Casper Netscher, Children's portrait	27,000	4,860
Adriaan van Ostade, "The Three Toppers"	27,000	4,860
Paulus Potter, "Drove of Swine in a Storm"	70,000	12,600
Rembrandt, Study of head of a young girl	193,000	34,740
Peter Paulus Rubens, Landscape	53,000	9,540
Peter Paulus Rubens, "The Victory of Harmony Over Discord"	162,000	29,160
Peter Paulus Rubens, "The Sun Chariot"	53,000	9,540
Van Ruysdael, "The Beech Alley"	66,000	11,880
Frans Snyder, Still life	58,000	10,440
Jan Steen, "Temptation"	60,000	10,800
David Teniers, the younger, "The Archers"	41,000	7,380
David Teniers, the younger, "Two Beggars"	16,500	2,970
Gerard ter Bosch, "Carousing Couple"	175,000	31,500
Velasquez, Portrait of a Spanish Prince	45,100	8,118
Verspronck, Portrait of a woman	44,000	7,920
Iacomo Victor, "Poultry"	15,000	2,700
Emanuel de Witte, Interior of a church in Holland	18,500	3,330
Total	M4,222,500	\$760,050

NUDE STATUE STIRS CHICAGO

The heroic bronze statue "The Sower," by Albin Polasek, which stood in front of the Chicago Art Institute, was recently declared by the local police to be a violation of the city ordinance which forbids the exhibition of the nude where it may be viewed from a public highway, and was ordered removed from in front of the Institute as an "immoral show."

While in the Institute the bronze might be considered a work of art, outside the building it is an offense against the public morals, according to the Chicago police department.

ART AUCTION TAXES

The topic in British art circles is a tax on luxuries, soon to be imposed in England, similar to that in France, where a wide range of articles, from motor cars to pajamas, pay special duties. Expensive clothing, jewelry and art objects are likely to be included in this scheme. London is the world's center for art auctions. Never have such high prices been bid as in the last two or three years, and this fact, coupled with the popular impression that the buyers are war profiteers, has stirred up a demand that the government treasury levy a toll on art auction sales.

The French Government loan exhibition at the Brooklyn Museum, previously announced as to close Apr. 28, will be continued through May, until Sunday, May 26, inclusive. Arrangements are being made for a tour of the exhibition in the autumn to Rochester, Montreal, Boston and other cities.

DEGAS SALE IN PARIS

Paris, March 30, 1918.
"War's alarms" did not prevent the sale of the art properties of the dead painter, Edward Degas. People seem to be convinced that there are still to be "cakes and ale," in spite of long distance bombardments and the approach of the German attack to points within two hours' automobile ride of Paris. The Degas sale proved one of the most remarkable held in France in a long time. The modern pictures on the first day realized more than \$200,000. A portrait of Cézanne by himself fetched \$6,600, although the upset price was only \$2,200; a small still life, \$5,470; a nude, \$5,080; a figure piece, "Venus et l'Amour," \$3,540; and a portrait of M. Choquet, \$4,950. The prices of the Gauguins ranged from \$1,760 to \$3,080. Sharp competition developed over the paintings by Manet, with prices as follows: "Départ du Bateau à Vapeur," \$8,900; portrait of Mme. X, \$6,820; "Exécution de l'Empereur Maximilien," \$5,100; "Le Jambon," \$6,730; portrait of Mlle. Morizet, \$6,070; "La Femme au Chat," \$5,600; and "Indienne Fumant," \$7,040. A characteristic painting by Mary

INDEPENDENTS' ART SHOW

The Society of Independent Artists is holding its second annual exhibition in the ground floors of two large stores at 112-114 W. 42 St., to May 12 next.

It will be remembered that the society's first annual display was held in the Grand Central Palace last spring, and did not, as had been hoped by its projectors, repeat the surprising financial success of the so-called Armory Show of a few seasons ago. Fortunately the Palace display was "underwritten" by a few wealthy art amateurs, so that there were no lagging bills. But the exhibition was not only a failure from the financial, but also from the art viewpoint. The reasons for this failure were easy to understand. The country had only a month earlier than the opening of the display, gone to war, and public interest was centered in the more important event and its consequent exciting and disturbing happenings, while public curiosity in the work of the so-called "modernists," both in painting and sculpture, which dominated the exhibition, had been sated by the Armory Show; the Palace was not a suitable place for the display of art works, and finally there was too much utterly crude work sent in and shown and the idea of alphabetical hanging of pictures and placing of sculptures, made a huge jumble of unrelated inharmonious work, in which the few good exhibits had to be searched for and picked out like raisins in a pudding or oysters in a church fair stew.

The society's courage, therefore, in organizing this second display, after last year's failure, is to be commended, for, despite the shortcomings of the present exhibition, it is a great improvement on its predecessor, and after all, like its models, the Paris Salon des Independants or Autumn Salon, and the now defunct Allied Artists Association of London, it offers an opportunity to many painters and sculptors to show their works in public without fear of jury or hope of prizes.

It is also fortunate that the society has organized this second exhibition and evidently proposes to continue its display annually as the mass of stuff unloaded at such displays relieves the art body politic and, paradoxically, makes the conservative jury regulated academy and institute shows of New York, Phila. and Chicago more effective and attractive than usual by contrast, and strengthens the belief of the majority of American art lovers and of the country's leading artists that despite its faults, the jury system has, thus far, proven superior in results to any other.

Fewer "Freak" Works Shown

There were many, as usual, adverse criticisms of the recently closed Spring Academy exhibition, some of them deserved but many undeserved, but would any fair-minded visitor, with any knowledge whatever of art, even a pronounced "modernist," claim that the Spring Academy was not a better show, from the art viewpoint, than the present society display? True, there are fewer really "freak" works in the present show than last year, and none, as far as is known, had to be rejected for positive indecency as last year (although it is a question whether some of the sausage-shaped nudes would have passed a strict moral censor).

And now that the courage and purpose of the society has been deservedly commended, a word as to this year's exhibition itself: The location has been happily chosen, as it is far more accessible than the Palace, and far more so than would have been the proposed tent show at Riverside Drive and 110 St., fortunately avoided by the failure to procure a tent, which would have been unsuitable anyway, and the stores have been well arranged, so that by the use of screens harmonizing in color with the walls, room has been found for the 1,500 exhibits, which, it is said, cover nearly two-thirds of a mile of wall and floor space. Of course, with the adoption, again this year, of the alphabetical system of hanging, the pictures are jumbled more or less together, and with colors swearing at one another and subjects greatly contrasted, the general result is inharmonious and unattractive. As is natural, also, the large majority of both pictures and sculptures are pronouncedly "modern" in conception, color and execution. One cannot say that most of these performances in paint and plaster have technique and they could not find a place in any routine public exhibition or dealers' or collectors' gallery.

"Modernist" Wave Waning

They are, in brief, and as a rule, works unacceptable and certainly unsalable elsewhere, for even the very few American art lovers who were sufficiently impressed with

(Continued on page 2)



LEGEND OF THE HOLY ELIGIUS

Petrus Christus

Brought highest price, \$144,000 in recent Oppenheim sale, Boston.

MINTURN ART BEQUEST

The pictures and art objects owned by the late Robert Shaw Minturn, who died March 15, were bequeathed by him to a nephew, Robert Bowne Minturn. The widow, Mrs. Bertha Howard Minturn, receives the use of the collection during her lifetime.

Mr. Minturn was a collector of unusual taste, discrimination and knowledge and his examples of the early Italian and Flemish schools of paintings, while not numerous, are of exceeding quality and value.

NO CORCORAN THIS YEAR

The trustees of the Corcoran Gallery at Washington announce that the biennial exhibition of contemporary American paintings will not be held (as formerly announced) next December, owing to the difficulties of transportation.

FOLSOM GALLERY REMOVES

The Folsom Gallery, for some years at 396 Fifth Ave., announces its removal to No. 560 Fifth Ave., the Dreicer Building.

Granville Smith, who met with a serious accident to his eyes at his Bellport, L. I., home last summer, has recovered the use of one eye and is at work at his studio, 96 Fifth Ave. He is still under treatment for the left eye, which the doctors are hopeful of saving.

Cassatt, "Young Girl Doing Up Her Hair," was sold for \$4,600. Among the Corots, \$4,500 was given for "Le Pont de Limay," and \$5,170 for "Chataigneraie Rocheuse."

The greatest prices were paid for works of Delacroix and Ingres, as follows: Delacroix: Portrait of Baron du Schwiter, \$17,600; "Henri IV Donnant la Régence à Marie de Médicis," \$5,280; "La Bataille de Nancy," \$6,800; "Le Christ au Tombeau," \$11,440. Ingres: Portrait of the Marquis de Pastorel, \$19,000 ("expert's" estimate \$16,500); portraits of M. and Mme. Leblanc, \$59,400 (upset price \$44,000); "Roger Délivre Angélique," \$7,040. The best price for a drawing by Ingres was \$3,980—"La Famille Forestier."

The total proceeds of the sale were about \$432,000. Among the early pictures, the two by Greco fetched the highest prices. "Saint Ildefonse, Writing at the Dictation of the Virgin" brought \$18,000, and "Saint Dominic" \$11,500. A "Portrait of a Woman" by Perronneau brought \$6,600.

Parker Newton, at his Holbein studio, has painted a number of fine marines and boat pictures during the past year, some of which are now on view at the Powell Galleries. He is a strong technician and a true patriot. Being beyond the age of military duty, he devotes three days a week to packing surgical dressings for the Red Cross.

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INDEPENDENTS' ART SHOW
(Continued from page 1)

the Armory Show to imagine there would be a place and market for crude and decadent work in this country, long since abandoned the idea, and without commercial stimulus and support such so-called art has begun to wane in any vogue here, as it has long waned in France whence came the story, only recently, that the great Apostle of "modernism," Matisse, was buying Courbets. It is even safe to predict that unless all signs fail future independent shows will gradually have less and less of this crude output of works lacking any regard for the basic canons of art, any idea of or attempt at correct drawing, harmonious color or truth of expression: The "purple cow" and the distorted sausage-formed nude fat woman will surely pass, as they have passed abroad, if for no other reason than that the public will not buy them at any price. And even the producers of purple cows and sausage-shaped nude fat women must eat and drink and be clothed.

Best Works Shown

It is noticeable that the management of the show has selected for the catalog illustrations some of the few sane works displayed and probably as a matter of fairness only a few of the freaks, such as the "Attempt at Rhythm" (a bad "attempt," by the way) of Masel F. Amador, the "Aegle With Her Naiad" of Louis M. Elshemius, Walter Pach's "Petrouchka" and Lyman Sayen's "Thunder Shower."

These are offset in the catalog by the reproductions of such fair to good works as J. C. Ayer's academic "Stradavarius," Reynolds Beal's "Beach Ponies," M. Carroll's "Flaming Design," Le Grand Cameron's "Fille de la Crinoline," Frederic K. Detwiller's "Cape Cod Way—October," Duchamp Villon's amusing and clever "Gallic Cock," R. H. Elliott's "Doing Her Bit," Hamilton Easter Field's "Dog and Two Chairs," Arthur Freedlander's "Eva Swain," Thomas Hall's "After the Snowfall," George O. Hart's "Portrait Study," Morris Jackson's "Cloudland," I. La Russa's "Portrait of an Artist," McK. R. Lang's "Moonrise—October," Christina Morton's "Hindu Girl," W. A. Patty's "Red Barn—Winter," Lilla Cabot Perry's "Among the Birches," Albert Rosenthal's "Reflections," A. G. Schulman's "Winter Evening," John Sloan's charming "The Cot," Ella B. Smith's "Lillian" and Anthony Tausky's "Spanish Girl," and among the sculptures: F. V. Gainzberg's "Bobby," Hans Kownatzki's "Aversion," Christy Ann McKay's bronze statuette and Lawrence Tompkins's "Bust of Mrs. James Perry."

These pictures and sculptures, with a few others, notably examples of Randall Davey, Francis S. Dixon, Lilian Genth, Leon Kroll, Harley Perkins, Julius Rolshoven, Henry R. Wray, Charles A. Aiken, George Bellows, Homer Boss, Victor D. Brenner, James and Theodore E. Butler, Rosamond Coolidge, Elizabeth Curtis, Arthur W. Dow, C. W. Eaton, Mary Foote, W. J. Glackens, Samuel Halpert, E. S. Hergesheimer, Mary Kremelberg, Louis Kronberg, Ernest Lawson (his fine Segovia), J. M. Lichtenauer, George H. Macrum, A. G. Milbank, Jennie G. Mottet, Grace P. Noxon, Francisco Pausas, H. Winthrop Pierce, Maurice Prendergast, Will J. Quinlan, Diego M. Rivera, Harry Roseland, A. G. Schulman, William Starkweather, James Weiland and Heppie Earl Wickes are the best shown.

Few Leading Artists Represented

It will be noticed that, with the exception of Bellows, Glackens, Lawson, Eaton, Davey, Lichtenauer, Reynolds Beal and a few other well known artists, who have really "arrived" that the names of the exhibitors are new or comparatively new to the American art world. Perhaps this is as it should be and from such "free for all" displays may come the new blood that is needed for the future of American painting

and sculpture. But with the abstention of the stronger artists it is not fair to say that the present exhibition is in any sense a notable one; and it would be a waste of space and time to even attempt to describe or notice in detail most of the exhibits, that while crude and really worthless as art works, cover the walls, and are placed here and there on the floor.

James B. Townsend.

The Independent Artists' Show

The Society of Independent Artists held its private view behind a Zorach announcement panel that perfectly achieved its purpose of attracting attention. If the old proverb holds good that good wine needs no bush, the wine of the Independents must be regarded as the table d'hôte variety. The visitor will have an opportunity to judge for himself.

The enthusiastic sponsors of the no-jury system feel that this year the proportion of poor stuff received is small in comparison with that of last year. They also feel that with every year to come there will be less and less of unworthy material, although it is difficult to discover a logical ground for such faith.

A first survey of the galleries leaves the impression of a dreary waste of time in traversing the commonplace or worse in order to arrive at the few exhibits of genuine distinction and force. Undoubtedly a little work of special charm has turned up in response to the no-jury lure which otherwise might not have been seen, but whether this opportunity for publicity compensates for the indignity of an unsympathetic environment and ignoble companionship is at least debatable. Certainly the gallery visitor achieves his enjoyment with a disproportionate fatigue. The statistics of the space covered are boldly given by the society as over two-thirds of a mile of pictures, with 627 separate exhibitors and 1,000 works of art.—N. Y. Times.

Art Display for Blind War Relief

An exhibition and sale of work donated by American artists in this country, France and England for the Allied soldiers blinded in the war will be held from May 13 to June 2 next in the new Anderson Galleries, Park Ave. and 59 St., New York, by courtesy of the owners of the building. There will be an admission fee of 50 cents, and the illustrated catalogs will be sold, probably for 50 cents.

The patrons and patronesses of the exhibition comprise hundreds of eminent persons representing all parts of the country, and the exhibition itself will be under the management of an executive council composed of the following:

Harry Watrous, Chairman; Howard Russell Butler, Robert W. Van Boskerck, William A. Coffin, Charles C. Curran, Daniel C. French, Carmen Mesmore, Hobart Nichols, Chauncey F. Ryder, George H. Story, J. Alden Weir and others.

An honorary committee of artists et al., residing in New York, has been formed to co-operate and will be composed of:

Katherine L. Adams, Leroy Barnett, Carle M. Boog, Joel N. Allen, F. J. Boston, Irene Brown, Charles H. Caseau, Countford Coolidge, Genevieve A. Cowles, Caroline H. Caffin, Royal Cortissoz, Katherine S. Dreier, Charles de Kay, Benjamin Eggleston, Edmund L. Ellis, John W. Evans, George P. Ennis, Hamilton E. Field, Maurice Fromkes, Kathryn Gray, John Gregory, Sydney K. Hartman, Victor D. Hecht, Eugene M. Heller, Carl Hirschberg, Ferdinand Howald, John N. Howitt, Charles H. Humphries, Eugene A. Jones, Rollin Kirby, Elizabeth A. Knowles, James Knox, Clara T. MacChesney, Stanley Middleton, Eugene H. Morahan, James P. McRickard, Charles A. Needham, George F. Of, Walter Pach, Henry G. Plumb, Dorothy Rice, Harry Roseland, Bernard J. Rosenmeyer, Harry Stoner, Agnes G. Tait, Mary H. Tannahill, Sallie B. Tannahill, James B. Townsend, Robert Vonnoh and Abraham Walkowitz.

Every possible effort will be made to sell the pictures, etc., at the value placed upon them by the donors, and then to dispose of the remainder at evening auctions during the final week. Any donor not approving of this plan has the option, most cheerfully extended, of withdrawing his gift. The further option is herewith accorded of placing a reserve price below which the dona-

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tion will not be disposed of if for any reason an artist is reluctant to let it go for what it will bring at auction, in the event that it has not been sold previously.

The need of money to carry on the work of this fund is great and pressing, and in view of the fact that the exhibition and sale are solely for the philanthropic purposes indicated and can in no sense be considered as a commercial proposition involving merit and reputation, the management suggests (without prejudice to anyone's susceptibilities or desires in the matter, of course) that no reserve price be placed upon any donation.

New Studio Gallery Opens

A little collection of some 50 oils by representative American artists forms a premier exhibition at the new Studio Gallery, at 311 Fifth Ave., until June 1. A majority of the pictures are by Salmagundians. One of quality, by W. Granville Smith, entitled "Spring," is timely. Albert L. Groll sends a "Sunset in Arizona," a colorful landscape. "In New Mexico," by the same artist, is also typical. There are three examples of Charles Warren Eaton's, the best being the smallest. It is called "The Edge of the Woods." A good marine by James G. Tyler is "Brigantine." A "Sylvan Dell" by Warren Davis; and a Carl J. Blenner, "The Road Up the Hill, Old Lyme, Conn.," G. Glenn Newell's "The Beach Clearing" and Ivan G. O'Linsky's figure piece, "Kitty," are among the things deserving of particular mention.

Mrs. Sterner's Two Shows

Through and by Mrs. Albert Sterner two interesting exhibitions have been arranged to open Apr. 29, for three weeks at No. 556 Fifth Ave. The first will be of 44 pictures and sculptures pertaining to the war, produced, for the most part, since its outbreak by eminent American artists including Bellows, Henri, Glackens and others. The second exhibit will be one of a series of studies in camouflage, composed of oil and feathers and pastel and feathers by Abbott Thayer, who is called "the father of camouflage," and used in the artist's work on "Coloration in the Animal Kingdom." Mr. Thayer has made a profound study of Nature's colorations, for the purposes of concealment, among animals, insects and plants. The proceeds of the display are to go to the Red Cross.

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Weir, Carlsen and Hassam at Macbeth's

Those eminent American painters, J. Alden Weir, Emil Carlsen and Childe Hassam, have each contributed five representative examples of their able brushes to a group exhibition at the Macbeth Gallery, 450 Fifth Ave., on to May 9 next.

Mr. Weir shows his beautiful tonal landscape, "Branchville," his "Nassau," filled with the soft rich color of the tropics, that rich full quality landscape, "Norwich on the Thames," and two typical figure works, "Girl with Lute" and "Repose," so strong in modelling and fine in expression.

From Emil Carlsen come a delicate, diaphanous wood interior "Beech Woods," a delightful still life and three marines, cold and clear and with that feeling of wide seas and sweeping winds which should entitle him "Carlsen of the salt sea gale."

Childe Hassam sends his deliciously colored and finely lit "Goldfish Window," that delightful study of a young woman standing on a spring morning by an open window looking at goldfish in a bowl—a fantasy of delicate color, an oldtime rich view of Madison Sq. (1890), another oldtime view of "Pont Royal and the Louvre," a later typical and truthful N. Y. scene, "Broadway and 72 St., Winter Morning," and, finally, a clear-aired atmospheric "Highland Light, Cape Cod."

In the lower gallery are 11 examples of the refined delightful brush of the veteran Charlotte B. Coman, including three of her typical blue-toned landscapes, an idyllic tender landscape "On the Canal," a delicious color harmony, "Springtime," a stronger winter scene, and a truthful simple outdoors with chickens feeding, "Chicken's Breakfast."

The display is not only remarkable as a proof that age does not affect Mrs. Coman's ability, but is one of the most attractive imaginable.

Oils by a Group of Americans

A group of twelve Americans has a display of oils at the Ferargil Gallery, 24 E. 49 St., to Apr. 30. This is a small but excellent collection, each example representing admirably the work of such well known artists as Emil Carlsen, Charles Rosen, R. Sloan Bredin, John F. Carlson, Guy Wiggins, Lester D. Boronda, Hayley Lever, Gardner Symons, Ernest Lawson, Frank Bicknell, Ray Brown and John F. Follinsbee.

Two Painters at City Club

A joint exhibition, now on at the City Club to May 6, in which Carton Moorepark and E. J. Kahn are the participating artists, is an excellent display. Mr. Moorepark, who is essentially a decorative and architectural painter, concerns himself, in a large way, with city landmarks and such structures as the Municipal Building, Post-office, Woolworth Building, The Xmas Tree, Madison Square, and the Tombs Bridge of Sighs.

Mr. Kahn sees N. Y. in couleur de rose, and his "Harbor" and "Sketch" (No. 5) are especially attractive from their soft tones. His architectural subjects are well presented.

Arts and Crafts at Little Gallery

The recent removal of the Little Gallery from E. 40 St. to 4 E. 48 St. emphasizes the growth of its business, whose owner is to be congratulated on her new and spacious quarters. The interior decoration of the new gallery and the general arrangement of the objects exhibited strike the same artistic note so much appreciated by the friends and patrons of the former 40 St. location.

An inaugural exhibition of handwrought silver is now on in the new gallery and will attract all lovers of the art of the silversmith, for the artists represented in the display have reproduced many of the finest models of Colonial and other antique silver ware. These master craftsmen—Arthur J. Stone, James T. & Samuel R. Woolley, F. R. J. Gyllenburg, George J. Hunt, Lamprey, and the Old Newbury Crafters have all contributed fine examples of their work.

Concurrently with the silver shown there is an exhibition of hand-embroidered linens and of Tenafly weavings in beautiful colors and designs, in addition to bronzes, Japanese prints, handwrought jewelry, and a number of the artistic Grafto mirrors and frames, executed by a well known Boston artist.

Recent Sculpture by Janet Scudder

A varied and representative collection of Janet Scudder's work in sculpture is shown at the Gorham Galleries, Fifth Ave. at 36 St., to May 11. The 36 numbers in the catalog include fountains, statuettes and small fountains, portrait heads, medals and medallions. Miss Scudder is especially happy in her portrayals of childhood and youth, and her fountain designs, with few exceptions, represent children. Her "Young Diana," a smaller version of the full size sculpture on exhibition at the Metropolitan Museum, is one of the most attractive examples of the artist's skill in rendering the charm and grace of childhood. "Children's Fountain," "Running Boy," "La Douche," "Boy Playing with Water," "Boy and Fish," "Dancing Girl," and "Bird Fountain," convey a sense of joy, life and movement—the joie de vivre animating all of these little figures.

The same qualities distinguish Miss Scudder's statuettes and designs for small fountains. Her portrait heads of the "Marquise de Polignac," of Mme. Seygard-Lane, of two young boys, Henry Lane Enos and John Sanderson, of Marjorie Curtis and Lydia Sanderson, are altogether charming and prove the artist's versatility.

The Indiana Centennial Medal and the medal for the Bureau of American Republics are clever in design and execution. The frame of medallions contains some unusually good and artistic designs.

J. H. Strauss, 275 Fifth Ave., is showing a pastel donated by Hamilton King to the Sun Tobacco Fund. Miss Beatrice Hughes, of the Jack O'Lantern Co., now playing at the Globe Theatre, is the model.

Howard Russell Butler at Century

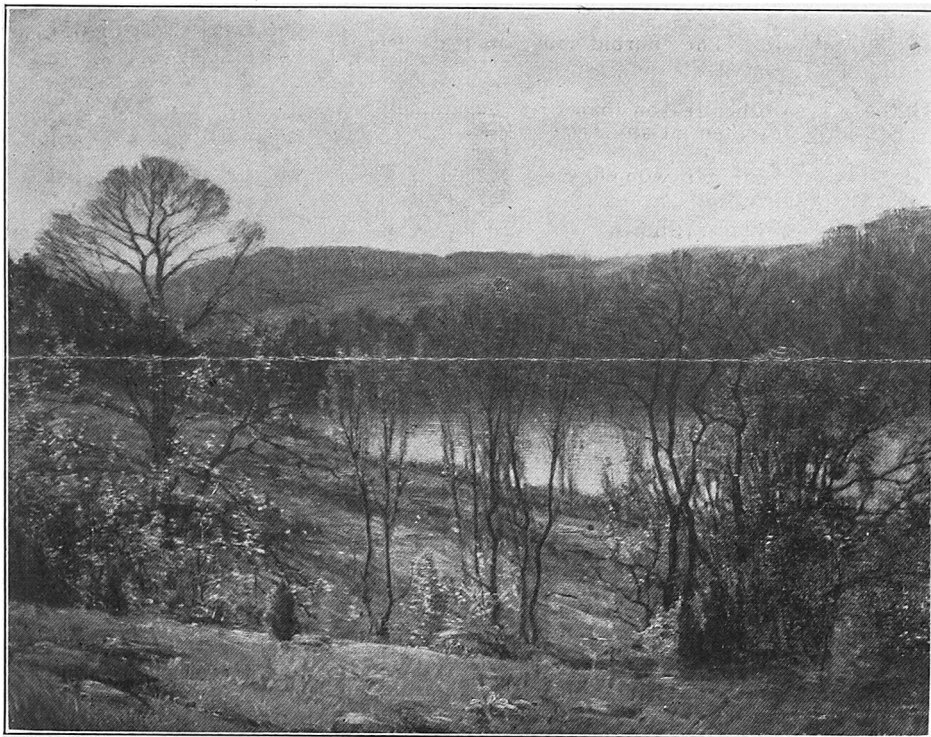
A score or more of finished oils, chiefly coast scenes and marines, painted at Ogunquit on the Maine coast and on the lower Cala. coast, a number of oil sketches for the finished works, and two half-length portraits of older men by Howard Russell Butler, make up an interesting and most attractive display in the Century Club's art gallery.

Mr. Butler's art has so grown in strength the past few years as to place him in the front rank of American marine and landscape painters. His color palette is rich and full, and at times deliciously delicate, and his canvases are sincere and convincing and permeated with a love for and sympathy with nature, whether he portrays some peaceful smiling valley, towering mountains, or, more often, the breaking surf on rock-bound shores, or summer beaches, or quiet harbors sleeping under the moon or stars.

Several of the canvases now shown are familiar to lovers of the artist's work, notably the fine truthful "Sunrise—Ogunquit," "Surf Breaking at Ogunquit" which rivals Dougherty at his best in a similar motif, "Rainbow—Cala," and a "L. I. Landscape," the last two rich in color quality, and "Moonlight." Mr. Butler's versatility is proven by the two expressive portraits and a charming figure work, the last painted in a high key with a soft and delicate color scheme of grays and blues, depicting a young woman in a summer frock seated on a rock overlooking a quiet sea.

There are delicate color and fine action in a large decorative mural.

Alex. M. Hudnut has sold his painting entitled "The Sunny Hour," shown at the Macdowell Club exhibition just closed.



MAY MORNING
Robert H. Nisbet

Recently shown at Arlington Galleries

Flower Paintings at Ehrich Galleries

An interesting collection of XVII and XVIII century flower paintings has been assembled in the Ehrich Galleries, 707 Fifth Ave., and will be shown to May 1. The XVII century Dutch painter Van Brugge is represented by two fine compositions. Two flower pictures by an Italian artist of the same period, Candido Vitali, are delicately exquisite. Leonard DeFrance's fruit and flowers are charming in color and well represent the XVIII century Italian and French schools in which the artist studied. An early American painter, William S. Mount, is represented by a flower picture painted in 1832. The other canvases are chiefly by Dutch artists.

Drawings by Mell Daniel

Mell Daniel, who showed some of his drawings at the Modern Gallery last October held an exhibition of some of his recent work last week-end at the Independents' Studio, Room 601, 1947 Broadway. The artist draws his figure subjects and landscapes in both black and white and color. He has a good feeling for color and light in his landscapes and his figures are well drawn.

Decorative Art Display

An exhibition of decorative art, paintings, batik draperies, stencils and various art objects, is on at the Howard Studios, 5 W. 47 St., to May 4. Mr. and Mrs. Spencer B. Nichols are showing there some interesting work in the different fields covered by their artistic activities. Both work in oils and watercolors. Mr. Nichols's pictures are marked by strong imaginative and poetic qualities. Mrs. Nichols is also an artist of merit and her work, in collaboration with her husband, in batik and stencilling, is most effective and interesting.

"Kalogramas" by Palomar

An exhibition of Kalogramas by Torres Palomar is on at 520 Fifth Ave. to May 1. Mr. Palomar states in his announcement card that "a Kalograma is the psychological portrait of an individual expressed in color with the letters of his name." In the collection are psychological portraits of celebrities, from "God, a Conception of the Almighty," to "Nabisco."


Albert Delmont Smith, the portrait painter, has given up his career to join the Army, and is an officer at Camp Upton.

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Pictures of the Marne

The several landscapes by the French artist, A. L. Bouche, now shown at the Kraushaar Gallery to May 11 next, painted evidently before the war in the smiling and peaceful valley of the historic Marne, in northern France, have naturally especial interest from the historical as well as the artistic viewpoints.

The artist, who was a pupil of "Papa" Corot, does not copy the master's manner, and has originality and ability of his own. They are not remarkable landscapes, these simple, sincere and poetic presentments of quiet valleys and stretches of country in summer green and springtime's softer pastel hues, but they are good art, and will appeal to all lovers of sane and truthful landscape painting.

Alaskan Paintings by Davis

The American Museum of Natural History is showing a collection of paintings by Leonard M. Davis, dealing with "The Mystic North." Mr. Davis has specialized on Alaskan scenery and that of the Canadian Rockies which he paints with much skill. The paintings are hung in the West Assembly Hall.

New Exhibit at Public Library

The Prints Division of the N. Y. Public Library has arranged another one in its series of "Making of" exhibitions, this time the "Making of a Lithograph," to remain on view from May to October. As in previous exhibitions, the technique of the process is illustrated by the best examples of the art, and that statement implies the display of pictures which are just as much original works of art as are etchings.

An interesting exhibition of portrait drawings in charcoal by Leopold Seyffert was recently held at the Art Students' League. Among the personages whose portraits were shown were Harold Bauer, Joseph Hoffman, Gabrilowitch, Fannie Bloomfield-Zeisler, Godowski, Carl Muck and Fritz Kreisler.

Mrs. Albert Hastings Pitkin has undertaken the work of publishing Mr. Pitkin's notes on "Early American Pottery, including the history of the Bennington Pottery," as a memorial to Mr. Pitkin, who was the General Curator of the Morgan Memorial at Hartford, Conn.

The memorial volume will be fully illustrated and will probably be published in the coming month.

Lydia Floret has recently moved into William M. Chase's old studio at 334 Fourth Ave., where she is painting landscapes and murals.

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

FOREIGN SALE CATALOGS

Some illustrated catalogs of the important Oppenheim and Degas picture sales can be seen without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

DO ARTISTS WANT CHARITY?

We have received a circular letter, or rather a statement, to the effect that "Realizing that art must be kept alive during the war, and that artists will suffer vitally from the war, a group of painters and sculptors recently met at a certain studio to discuss ways to meet the necessities of American artists." This statement is followed by the announcement of a concert, to be given next week in this city, at which certain well known musicians will appear, and under the usual patronage of men and women prominent in society.

While we have no wish to question the good faith, sincerity and motives of the "painters and sculptors" and their associates who have started and are fostering this movement, we doubt exceedingly whether any self-respecting American artist, were he consulted, would approve of such a move and at this time.

While doubtless American painters and sculptors, and probably American musicians, are suffering, some of them vitally, from the war's effects, so are many business and other professional men, and until American artists who are at the front or on their way there are killed or invalidated, without means to support their families, why should they be singled out for benefit movements, concerts, etc. Those excellent and old organizations, the Artists Aid and Fund Societies stand ready, as for many years past, to aid any really deserving artist who may fall upon evil times, or be incapacitated for work through age or accident and who is without means. We feel sure that upon reflection, the estimable persons who have, in our opinion, misguidedly started, and at a time when the public is besieged for money for the support of the Government, this movement to aid American artists, are woefully mistaken, and that American artists, when they come to understand that the movement will in public estimation make them considered as objects of charity, will frown upon it. The move should be abandoned, and at once.

WASHINGTON

E. C. Messer, who, for the past 15 years has been principal of the Corcoran School of Art, has resigned and will make his home in Menominee, Mich., with his daughter. Mr. Messer has been a leader and promoter of art activities here, for many years having been principal of the Art Students League, which flourished here a number of years and also President of the Society of Washington artists. Much regret is expressed at his departure.

Edmund C. Tarbell has accepted the position of principal of the Corcoran School to succeed Mr. Messer and will take up his work in the school next October. Mr. Tarbell has resided here for two years past and will now make the city his permanent home.

The exhibition now on in the Corcoran Gallery by Ossip Perelma, a Russian painter, now living here, is attracting much interest for the work of a more daring painter is seldom seen. There is surprising virility in these works and while one wishes that there were less feeling of illustration, there is very much to interest and commend. Mr. Perelma, who is primarily a portrait painter, exhibits the presentments of personages of many nationalities.

An exhibition of recent oils of Edward W. Redfield and Edmund C. Tarbell is on at the Corcoran Gallery to May 22.

C. C. C.

National Academy of Design Sales

The sales made during the recent exhibition of the National Academy of Design, 215 W. 57 St., realized a total of \$10,435.



Prof. Commendatore ELIA VOLPI

A NOTEWORTHY ITALIAN

Professor Commendatore Elia Volpi, to give him his official title, has had more to do, perhaps, than any other one man with the recent interest shown by Americans in the art of the Italian Renaissance.

While Professor Volpi's relations with this country had for many years been of so intimate a relation that such great collections as those of the late J. Pierpont Morgan and Mrs. "Jack" Gardner of Boston, to say nothing of the Metropolitan Museum, had been enriched by acquisitions of his discovery and gathering, it was not until he brought over here, in 1916, his famed Davanzati Palace collection that his influence penetrated, beyond a comparatively small circle of cognoscenti, among the rank and file of those who are lovers of beautiful things.

It seems only yesterday that the world, not only of art, but of traveled Americans, was amazed and intrigued by the news that the great collection of furniture and objects of Renaissance art in general, which for years had made of the old Davanzati Palace a regular Mecca for visitors to Florence, had in its entirety been brought by its owner and gatherer to New York, and was here to be placed on public sale.

Earlier Americans Loved Italian Art

Of course, before this time Italian sculptures, bronzes, furniture and textiles were by no means unknown or entirely neglected in this country. Three-quarters of a century ago there was an American colony in Rome whose influence on their home-keeping relatives and friends was persistent, while the casual traveler was wont to return home bearing his sheaves of such treasures as Italian bibelots, stray pieces of furniture, Renaissance and antique marbles and so forth. Only here and there, however, was there to be found such an enthusiast as, for example, the late Stanford White, who never wearied in extolling the examples of the skill of the Italians of the XV and XVI centuries and inducing his clients and friends to regard them with the same appreciative eye.

To the New Yorkers, therefore, who eagerly flocked in vast crowds to the galleries of the American Art Association in November, 1916, where the Davanzati treasures were placed on exhibition, the collection was little short of a revelation. Never before had there been shown at one time such a wealth of beautiful Italian objects brought together with the one dominating thought of re-creating the domestic life of Florence when the Davanzati Palace was the home of a patrician family. The result might have been foreseen. From the marvelous bronze incense burner, which displayed the deft skill of Il Riccio at its uttermost pitch, to the Dantesque and Savonarola chairs, which spoke of the luxurious outdoor life of Florence in its palmy days, the competition for every piece offered for sale was so keen that the whole collection realized little short of a million dollars.

Revived Interest in Renaissance Art

Professor Volpi, whose life had been devoted to the acquisition and the consequent intensive study of the glories of Renaissance times, could not fail to be deeply gratified at the result of his venture, which so clearly proved that the American public was impressed as never before with the decorative value and desirability of these works of the Italian quattrocento and cinquecento. Last year, therefore, he returned with that portion of his private collection which had not been included in his initial offering, as well as a number of examples which he had especially gathered for the purpose. This second sale, although falling short, perchance, in sensational interest of that of the Davanzati Palace, yet

showed clearly the high estimation in which such furnishings and decorations were now held.

Influenced Bardini Sale

While these words are being written there is in progress a public sale which makes the third instance within little less than a twelvemonth in which the American public is indebted to Professor Volpi. It is not too much to say that had it not been for the success of the Davanzati Palace sale and his personal influence with Signor Stefano Bardini, the latter's collection would never have come to America. Signor Bardini is a man of such marked individuality that it needed the confident assurances of his old friend and colleague, Professor Volpi, to induce him to consign so large a proportion of his famous collection to the American Art Association.

It is thus not too much to say that to Professor Volpi is largely due the present lively interest betrayed by the American public in Italian works of art of older days.

It seems fitting to say one word as to two of Professor Volpi's assistants in this labor of love. One of these is Mr. Caesar A. Guglielmetti of Rome, who has relieved Professor Volpi of much care and responsibility during his visits to this country, and the other is Mr. Horace Townsend of New York, who, with painstaking assiduity and surprisingly wide knowledge, has compiled the catalog of each of the three collections in which Professor Volpi has been interested. The difficult task of passing some 600 odd cases through the Custom House was well performed by the Hudson Shipping and Forwarding Co.

OBITUARY

Jules S. Ehrich

Jules S. Ehrich, an uncle of the Messrs. Harold and Walter Ehrich, of the Ehrich Galleries, who died April 20 last, was a collector of carved ivories and had one of the largest and finest collections known.

Edward Stott

Edward Stott, Associate of the Royal Academy, who died recently in London, was an instance of artistic capability asserting itself in spite of all discouragement. Born of a family of Lancashire cotton-spinners, the atmosphere of his early youth was entirely opposed to all artistic influences and the boy was compelled to enter an office and embark on an ordinary commercial career. He, however, insisted upon joining art classes in his spare time and had the good fortune to attract the attention of a benefactor, who, struck by the ability which he displayed, undertook to send him to Paris for proper training. There he studied under Bastien-Lepage and Carolus Durand, and later under Millet. His first Academy picture, "A French Kitchen Garden," was painted in a manner which showed that while assimilating the methods which he had acquired in Paris, he had brought to the task a distinct personality and no little depth of character, for the work was solidly painted, and won great approbation, even from those who were not yet accustomed to the technique of the Parisian ateliers. Peasant life appealed to him and he was skillful in painting country folk as an integral part of his landscapes, causing them to form, as it were, part of the nature which he saw around him. He was a constant contributor to the Academy, although his slow methods of work seldom allowed of his exhibiting more than two canvasses a year. Although in the early part of his career, he appeared somewhat ultra-modern (he was at one time one of the pioneers of the New English Art Club), his habit of repeating his themes and methods, placed him later on in the ranks of the less advanced artists, and even the admirers of his dreamy twilight scenes and rustic idylls, were obliged to confess a certain measure of disappointment in his achievements.

CORRESPONDENCE

Buchanan on Hearn Sale

Editor AMERICAN ART NEWS,
Dear Sir: I note Mr. Josef Stransky's letter, also one from "Collector," printed in your columns of April 20, both taking exceptions to Mr. Charles L. Buchanan's recent article on the Hearn sale, from which you quoted in your issue of April 13. Undoubtedly your journal would have been swamped with such letters had young Mr. Buchanan's opinion of the quality and value of American art been taken seriously by collectors.

But a mind that is not mature enough to appreciate the deep quality in the work of such great painters as Wyant and Dwight Tryon is hardly competent to discriminate between the great examples of Murphy.

Mr. Lawson must feel thrilled with the encouragement he has received from Mr. Buchanan's pen, as equally as Mr. Tryon must be discouraged. I hope ex-Senator Clark's great art collection will survive.

Yours very truly,
"Another Collector."

N. Y., April 22, 1918.

LONDON LETTER

London, April 17, 1918.

In these days of uncertain life, faith and hope attach themselves readily to any object that takes upon itself the nature of a mascot or porte-bonheur. It is therefore not surprising that there should be a sudden leap into favor of those exquisite carvings in jade, lapis, amethyst, amber and other semi-precious stones for which the Chinese craftsman is so distinguished, and which, when worn as ornaments, have the reputation of charming away evil influences from the wearer. Of these carved jewels, Messrs. Yamanaka of New Bond Street have a wonderful collection, comprising examples of all the traditional types to which an elaborate symbolism is attached. The lotus, the bean, the Ho-Ho bird, the Ky-Lin, the gourd, the melon, the twin fish, all figure in these carvings as bringers of prosperity, long life, conjugal felicity and other gifts much desired by mere mortals, and many a lovely pendant bearing the magic symbol is presented as a parting gift by the men just off to the war. The origin of these emblematic jewels dates back to pre-Ming times and is full of historic interest.

Messrs. Yamanaka have, in addition to their collection of ornaments in real stones, another of that extraordinarily fine colored glass in which the Chinese possess pre-eminence. In spite of their inferior intrinsic value, the same lavishness of carving and beauty of design is lavished upon them, while the only way in which they can be distinguished from their more costly fellows is in the detection of a tiny bubble to be found somewhere below the surface. The vogue for the Chinese jade jewel is eclipsing all others for the time being, a fashion which is much to be welcomed, seeing that far more artistry belongs to it than to the conventional ornament which it has so largely displaced. Among a number of decorative objects of great merit now displayed at Messrs. Yamanaka's are some especially beautiful miniature plants made of precious stones, set in pots of carved jade or cloisonné enamel. These are being largely used in conjunction with lacquer furniture.

A Censored Picture

One is accustomed to hear of censored papers, articles and letters but it is not often that a picture comes under the censor's ban in this way. This distinction has, however, been achieved by one of the paintings shown at C. R. W. Nevinson's exhibition, where one canvas is pasted right across its face with a broad strip of paper, embellished with the one word, "Censored!" The glimpse of foliage to be discerned on the margin of this paper decoration gives no hint of the subject which has been so severely treated by the authorities, but curiosity on the matter is especially active, since the work has been purchased for the nation! A set of four panels has also been bought for the Imperial War Museum, a very wise arrangement, since they give, as few artists could convey, an extraordinarily vivid sense of the conditions under which certain aspects of the war, such as the transport of artillery, stores and men, are carried out. The use of the "vorticist" and "futurist" methods certainly suits, in this artist's hands, the scenes of violence and ferocity proper to warfare, both in the realm of things physical and mental, to which he adapts it, and the entire elimination of all but essentials helps to accentuate the central idea of each theme. It is impossible to ignore the force of his work but one must rid one's self of all academic standards in endeavoring to arrive at a fair estimate of it.

Drawings and Sketches by Lady Waterford

The color drawings and black and white sketches by Lady Waterford presented to the British Museum Print Room, are examples of a talent which possessed very real merit, although this merit would necessarily have proved far greater had not the prejudices of her day stood in the way of her undergoing a proper course of art training. In these enlightened days it is difficult to carry one's mind back to the time when it was considered unseemly for a woman (and above all, a woman of title!) to study in an art school and from the nude, but ideas such as these were characteristic of the Victorian era and the would-be woman artist suffered accordingly. Apart from a certain weakness in the drawing of the figures, these studies are striking in many ways, their composition is excellent, the color jewel-like, and the atmosphere delightfully fresh and unaffected. It is not surprising that Burne-Jones should have been an enthusiastic admirer of her style, for she has a quality of delicate imaginativeness which must have made a strong appeal to this artist. It is said that Ruskin, who took much interest in Lady Waterford's artistic career, counselled her to attain a greater degree of finish, but, as her work proves, she was wise enough to rely on her own judgment and often attained her greatest success through knowing exactly at what point to desist.

L. G.-S.

CHICAGO

Owing to the demands of Major Funkhouser, Albin Polasek's statue of the "Sower," in front of the Art Institute, will shortly be taken in, out of the range of official criticism. This shows the deference of the art world to the susceptibilities of the uninformed, rather than any inability to maintain its position logically and legally in a controversy with the Major. Probably more people have observed the "Sower" closer since Major Funkhouser advertised his outraged feelings than have ever given it a glance before. Thus will good always grow out of evil for the splendid statue deserved twice as much attention as had ever been accorded it.

The Art Institute announces that the appropriation from the B. F. Ferguson Monument Fund has very fittingly been devoted this year to the erection of a monument "to commemorate the centenary of the admission of Illinois as a State Dec. 3, 1818."

Evelyn B. Longman has executed the sculpture and Henry Bacon has designed the architectural portion of the monument to be erected in Logan Square, Chicago.

The Historical Society opened an exhibition at Orchestra Hall last week of portraits of famous men in the early history of Illinois and a collection of antique ar-

BOSTON

The opening to the public of the two galleries in the Evans wing of the Museum now given over to the Quincy Adams Shaw collection of paintings and pastels by J. F. Millet and of Italian Renaissance sculptures, is an important local art event. The collections are to be permanently housed in these galleries under the terms of the bequest. The life history of Quincy Adams of the son of Robert Gould Shaw and Elizabeth Willard Parkman Shaw, and who was born in Boston in 1825 and died in Jamaica Plain in June, 1908, is too well remembered to be told again. Graduated from Harvard in 1845, after travels in the American West, Egypt and Palestine, he lived in Paris eight years, and became acquainted with the work of the Barbizon painters through the late William Morris Hunt. He bought many of Millet's works during this period, and for a time considered the purchase of "The Angelus." The story goes that Mr. Shaw had the painting in his apartment for several days, but decided not to purchase it when Millet raised the price 500 francs. A few years later he had the mixed sensations of seeing "The Angelus" become widely known as "the master's \$100,000 picture."

But a no less famous Millet, "The Sower"



VIRGIN AND CHILD

Gerard David

Sold for \$14,850 in Oppenheim sale

titles of personal use and adornment, this in connection with the Centennial Fiesta at Springfield. Among the portraits are two of the first Governor of Illinois and his wife, attributed to Gilbert Stuart, and whose quality maintains the claim, and one of George Rogers Clark, the State's Revolutionary hero, who, on July 4, 1778, won Kaskaskia from the British, thereby wresting Illinois from the domains of George III. On exhibition at Arthur Ackermann & Sons Gallery is an important collection of early English pictures, among them the famous portrait of Sir Thomas Lawrence of Lady Inchiquin, afterward Marchioness of Thormond, from the collection of Lord Desborough and which was engraved in mezzotint by Richard Smythe. There is also a portrait of Lady Strachan by Francis Cotes, a portrait of a man by John Opie, a group of three children of Sir Richard Arkwright by Joseph Wright of Derby, a superior George Morland barnyard scene, a large landscape with a feeling of Turner by J. B. Pyne and a small one, "Setting Sun," by David Cox.

The officers of the Artists' Guild announced the opening on Monday of the competitive exhibition for the cash prize of \$100, donated by the owners of the Fine Arts Building and awarded to the best painting shown in the Guild's Galleries on this occasion.

Marion Dyer.

PARIS LETTER

Paris, April 7, 1918.

It looks as if the sales season would close early this year. There are no more exceptional sales in sight at present. In general, the art trade is suffering from a quite natural depression, because of the critical turn of the war. This renders all the more noteworthy the great success of the dispersion of the Degas collection. At the Hôtel Drouot recently even what might almost be termed "bargain prices" have been noted. For instance, a Watteau, "Reunion dans un Parc," fetched only \$770, and a Poussin in pastel, "Mars et Vénus," \$420, while for a pastel by Millet, "Daphnis et Chloé," \$1,670 was given. At a recent sale a Van Gogh, "Le Chemin des Tombeaux," brought \$5,500, and at a second minor sale a Corot, "Le Chemin près du Marécage," \$6,530.

French Artistic Propaganda

The French Chamber has voted a small appropriation for a "French artistic propaganda abroad." It is difficult to discern in just what direction such a propaganda is needed. Modern French art has heretofore been its own best propaganda, and there is no reason to think that such may not be the case in the future. Incidentally, in the debate on the appropriation, there was developed a rather amazing fear of German vilification of the French art and the French artistic sense. A deputy complained that the Germans accused the French of having too little regard for their artistic monuments of the past, and he demanded that all the French "historians of art should get together" and by their writings "render inoffensive the venom instilled into the minds of neutrals by the Germans." He informed the Chamber, by the way, that the great picture by Piazzetta, Tiepolo's master, in the Lille museum, has been carried off to Berlin.

Germany's Looted Art Depots

Four places of deposit for the art works that they have seized in France have been constituted by the Germans: the Templars' Chapel at Metz for those taken in the region of Verdun and St. Mihiel; Charleville for the Marne and the Ardennes regions; Maubeuge for the Latour pastels, which were at Saint Quentin; and the Valenciennes museum for the whole northern invaded district. In these depots also have been placed in considerable number art works from the private residences that have been plundered. It is not yet known how the Germans have treated the museums at Douai and Cambrai.

It has been confirmed by members of the Cabinet that the French Government is encouraging the sale of modern French works, and even of the minor antique works in France, by every suitable means, in order to strengthen the financial credit of the country abroad and to bring gold into the treasury.

Women Painters' and Sculptors' Show

One of the more interesting of current exhibitions is that of the Union des Femmes Peintres et Sculpteurs at M. Charles Brunner's gallery in the Rue Royale. This annual event has usually been viewed with merely good natured tolerance. The majority of the works shown heretofore have certainly borne in too great a degree the marks of immature effort and study. This year, however, a more complimentary verdict may in all conscientiousness be given. In portraiture Mlle. Coutant, Mme. Guillaumot-Adam and Mlle. Elise Mairesse have been very successful, as have Mme. Brouardel, Mlle. Olga Slom and Mme. Fegdal in the depicting of flowers and interiors.

New War Tax on Art

Objects of luxury, among which are classed all art works not primarily serving a purpose of utility, are subjected in France to a new tax of 10 per cent. So that henceforth the purchaser of pictures or statuary at the Hôtel Drouot must estimate an addition of 20 per cent. (auctioning fees included) to the price of all his acquisitions.

Some Current Exhibitions

The exhibitions now on are great in variety, if not especially brilliant. One of the most interesting is that by Jean Peské, in the Victor Hugo quarter, which comprises many strong landscapes, those in india ink the more striking for vigor and decision of treatment than the oils. There are also some nudes in pastel and many specimens of still life. Mlle. Mathilde See is giving her annual exhibition of watercolor, pastel and oil paintings of fruits and flowers at the Petit Galleries. They are equal to her past work, but not better.

A series of works by the eccentric innovator, Van Dongen, is shown in the Faubourg St. Honoré, abounding in nude and semi-nude female figures in a variety of graceful, although usually contorted, attitudes.

Cameron Burnside, the American, has been honored by the purchase by the French Government of his view of the Place Blanche, recently shown at the American Art Association's exhibition in the Brunner Gallery. The distinction is well deserved.

B.-D.

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Huntington Library Sale
(First Session)

The first session of the sale of Part VIII of the duplicates contained in the library of Mr. Henry E. Huntington, consisting of English literature, at the Anderson Galleries, Wednesday evening, brought a total of \$11,879.80.

The highest price, \$625, was paid by George D. Smith, for No. 58, "The Blind Beggar of Alexandria," by George Chapman (London, 1598). (The Kemble-Devonshire copy of the rare first edition.)

No. 65—Another volume by George Chapman, "The Memorable Maske of the Two Honorable Houses" (London, 1613?), the Kemble-Devonshire copy of the first edition, went to the same buyer for \$490, the second highest price.

No. 64—"The Revenge of Bussy D'Ambois," by George Chapman (London, 1613). (J. P. Kemble copy of scarce first edition.) George D. Smith, \$440.

No. 130—"The Magnificent Entertainment," by Thomas Dekker (London, 1604). First edition. George D. Smith, \$375.

(Sale story concluded next week)

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ARTISTS' EXHIBITION CALENDAR

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio—Twenty-fifth annual exhibition of American art, May 25, throughout the summer. Entries by May 1, exhibits May 6.
THE NATIONAL ARTS CLUB, 15 Gramercy Park, N. Y.—Exhibition of painting and sculpture, expressive of patriotic motives and reflecting our spirit of allegiance to the cause of the Allies in the present war. Delivery of exhibits, not later than Apr. 27. Exhibition May 1—June 1.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Allied Artists of America, Fine Arts Bldg., 215 W. 57 St.—Fifth annual exhibition of paintings and sculptures, May 1-28.
Arlington Art Galleries, 274 Madison Ave.—Oils by Elizabeth Curtis, to May 8.
Art Alliance of America, 10 E. 47 St.—American Institute of Graphic Arts, to Apr. 30. School of Fine and Applied Arts, May 11-18.
Art Alliance, Garden Gallery, 10 E. 47 St.—Portrait drawings in three crayons, by F. Theodore Weber, to May 4.
Art Salon, Hotel Majestic, W. 72 St.—Under the direction of Fred Hovey Allen. Paintings by 10 artists, through Apr.

Avery Architectural Library, Columbia University, Morningside Heights—Designs for N. Y. Botanical Garden Greenhouses in watercolors, paintings and designs for other buildings, through Apr.

Babcock Gallery, 19 E. 49 St.—Paintings by eight Western artists, to Apr. 30. California paintings by Maurice Braun, May 1-17.

George Gray Barnard Cloisters, 454 Fort Washington Ave.—Open daily 10 to 5, except Mondays. Admission fee \$1; Sat. and Sun., 50 cents; for the benefit of the widows and orphans of French sculptors.

Bonaventure Galleries, 601 Fifth Ave.—Italian XVI century painting on glass.

Braus Art Galleries, 2123 Broadway at 74 St.—Oils by Gustave Wiegand, through April.

Brooklyn Institute of Arts and Sciences, Academy of Music Bldg.—Pictorial Photography, Apr. 29 to May 6.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, through May 26.

The Century Association, 7 W. 43 St.—Works by Howard Russell Butler, to May 2.

Daniel Gallery, 2 W. 47 St.—Watercolors by American artists, to May 1.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Durand-Ruel Galleries, 12 E. 57 St.—Modern French paintings.

Ehrich Galleries, 707 Fifth Ave.—XVII and XVIII century flower paintings, to May 1.

Perargil Galleries, 24 E. 49 St.—Oils by a group of American artists, to Apr. 30. Marines by James G. Tyler, through May.

556 Fifth Ave.—Arranged by Mrs. Albert Sterner, some 44 pictures and sculptures pertaining to the war, by eminent artists; and essays in camouflage by Abbott H. Thayer, Apr. 29 to May 20.

Folsom Galleries, 560 Fifth Ave. (Dreicer Bldg.)—American paintings.

Gorham Galleries, Fifth Ave. at 36 St.—Recent sculpture, by Janet Scudder, to May 11.

Kraushaar Art Gallery, 260 Fifth Ave.—Views from the Valley of the Marne, by A. L. Bouche, to May 11.

Kennedy & Co., 613 Fifth Ave.—Old military and naval prints, through April.

The Little Gallery (removed to), 4 E. 48 St.—Special exhibition of handwrought silver.

Liberal Club, 137 Macdougall St.—Works by Emile Gruppe, to May 3.

Macbeth Gallery, 450 Fifth Ave.—Group exhibition of oils by Emil Carlsen, Childe Hassam and J. Alden Weir; paintings by Charlotte Coman, to May 9.

Macdowell Club, 108 W. 55 St.—Annual sketch exhibition: watercolors, pastels and drawings by four groups of artists, to May 12.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Isaac D. Fletcher coll'n. American sculpture display.

Milch Galleries, 108 W. 57 St.—Paintings by Valentino Molina; etchings by Allen Lewis, to Apr. 30.

Modern Gallery, 500 Fifth Ave.—Watercolors and drawings by Marie Laurencin and a group of "modernists," through Apr. High class American paintings, May 1. Paintings by Picasso, Vlaminck and Teraim; Daumier lithographs.

Montross Gallery, 550 Fifth Ave.—Group of ten Americans, to May 4.

Nat'l Association of Women Painters and Sculptors, 6 W. 57 St.—Twenty-seventh annual exhib'n to Apr. 30.

New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, Making of a Lithograph.

Stuart Gallery—Etchings by William Strang, through Apr.

Pen & Brush Club, 132 E. 19 St.—Portraits and figure works, to end of May.

The Penguin Club, 8 E. 15 St.—Oils, watercolors and etchings by Horace Brodzky, to Apr. 29.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

Society of Independent Artists, 112-114 W. 42 St.—to May 12.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, Mad. Sq. South—The Mornay Williams and Dunbar Wright libraries, also seven letters of the late O. Henry, owned by Mr. William Griffith, editor of "Current Opinion," and a number of Mss. by Eugene Field, Tues., Apr. 30.

Anderson Galleries, Park Ave. and 59 St.—Sidney Woollet autographs afternoons Apr. 29 and 30, and Wed. aft., May 1. Exhibition to dates of sales. The Alexandre-Rosenberg art objects and paintings, primitive Chinese bronzes, Persian miniatures, Cubist paintings and sculpture, early Egyptian art. (The first time that Cubist work appears in a public sale in America.) May 3 eve., exhibition to date of sale. The Kehler collection of Japanese prints, May 2 eve., exhibition to date of sale. Part II of the Robinson library, including rare books in fine bindings from Riviere & Son, of London, Apr. 29, 30 and May 1 afternoons and evenings.—Library of the late Charles T. McBurney, May 8-10 incl., exhibition to date of sale.—Library of the late Winston H. Hagen, May 13-16 incl.

ART AND BOOK SALES**"Cubist" Art Sale at Anderson's**

There is now on exhibition at the Anderson Galleries, Park Ave. and 59 St., prior to sale there Friday eve. next, May 2, a collection of art objects and paintings formed by M. Leonce Alexandre-Rosenberg, a well known Paris connoisseur and dealer, and comprising Chinese bronzes, Grecian, Roman and Egyptian antiques, and a series of about 40 "Cubist" paintings and sculptures by Picasso, Herbin, Gris, Rivera, and other protagonists of the "Modernist" movement. So far as is known, the coming auction will be the first public sale of "Cubist" art in this country, and so may establish a standard of values for the work of the "Cubists" in America. Auction prices, so far as art is concerned, may be compared to exchange quotations on stocks and bonds, for "the way of the auction" sets an authentic market value far more surely than any private sale.

In addition to the "Cubist" works the collection contains much worthy of note in any surroundings, especially several Corinthian vases, a fine Chinese Han jar, two Tang horses, a XIII century Persian pottery ewer, and a choice series of Persian miniature paintings, from Persian and Indo-Persian MSS.

The paintings include an interesting Graeco-Roman "Portrait of a Lady," found in a IV century Egyptian tomb; a characteristic marine by Paul Signac, founder of the "Neo-Impressionistic" school; and one of the best works of Maurice Denis, "St. George and the Dragon."

In an adjoining part of the galleries are the James Howard Kehler Japanese color prints, a small but choice collection, containing many examples of celebrated prints and several rarities, among them fine impressions from Hiroshige's "Tokaido," "Hundred Views of Yeddo," and unusual examples of Utamaro and Hokusai; Pillai prints by Kiyonaga, Koriyasai, Toyokuni I. Yeishi; several surimono by Shunman; the famous Geisha triptych, and decorative panels by Yeizan and others. This last collection is to be sold Thurs. eve. next, May 2.

Sale of O. Henry Letters

The late O. Henry is to be a posthumous contributor to the third Liberty Loan, as seven of his letters, constituting some inimitable correspondence, and owned by Mr. William Griffith, editor of "Current Opinion," are to be sold in the auction of the Mornay Williams and Dunbar Wright libraries, by the American Art Association, on Tuesday next, April 30. The proceeds are to be applied entirely to the purchase of Liberty Loan bonds.

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VERY RARE BARGAIN—The David Dudley Field house at Haddam, Conn., for sale cheap; only to a possessor of the artistic spirit. A wonderful opportunity to remodel this into an ideal artist's home. Full particulars; Mrs. A. F. Brainard, Haddam, Conn.

PARTY taking up permanent home in California will dispose privately of collection of high class oil paintings by selected American and foreign artists. M. J. M., c/o American Art News Co., 15 E. 40 St., N. Y.

In view of the great rarity of O. Henry's letters (he wrote little beside fiction), and of their interesting character, as showing how and when the famous writer did some of his greatest work, together with the fact that one of his letters recently sold for \$810, it is expected that the war bond subscription from this unique source will be of considerable size. The letters, which are the largest in number ever offered for sale in one collection, are to be auctioned, together with a number of MSS. by Eugene Field, although only those by Henry are to be converted into bonds.

Frederic May Art Sale

The collection of Japanese color prints, porcelains and art objects formed by the late Frederic May, of Washington, D. C., will be sold early in May by the American Art Association, the exhibition to open at the American Art Galleries May 2, to continue to date of the sale, afternoons of May 6-9 inclusive, and evenings of May 6-10 inclusive.

A catalog of the color prints has been prepared by Mr. Frederick W. Gookin, and of the lacquers, pottery and other Oriental objects under the supervision of Howard Mansfield and Prof. E. S. Morse, lifelong friends of the late Mr. May.

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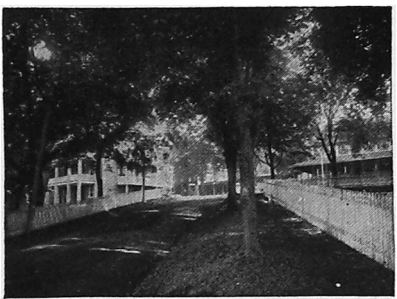
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A group of thirty oils by Walter Griffin is now on exhibition in the Rosenbach Galleries, Phila., for a fortnight, the third of a series of exhibitions of paintings by American artists. Some fifteen examples have never been shown before, among them several completed at the beginning of the war.

STEFANO BARDINI ART SALE

Florentine bronze statuettes, Venetian candlesticks, ewers and early Italian medallions were dispersed at the first session of the sale of the Stefano Bardini collection, Tuesday afternoon, in the American Art Galleries, and which yielded a total of \$34,200.

No. 100—A XV century Padua bronze candlestick, by Il Riccio (1470-1532) with kneeling figure of a satyr brought \$3,100, the top price, from P. W. French & Co.

Other noteworthy sales were:

No. 103—XVI century Florentine bronze statuette of Mercury, by Giovanni Francesco Rustici (1474-1544). P. W. French & Co., \$2,000.

No. 104—I century, B. C., Graeco-Roman bronze vase, with pear-shaped body. E. Legre, \$2,000.

No. 120-121-123—Three XV century Florentine wrought-iron stands. Mme. Keller, \$2,625.

No. 96—XVI century Florentine bronze figure of Bacchus, by Da Bologna (1528-1608), said to be a portrait of Morgante, Court Dwarf of Cosimo I de' Medici. C. E. Canessa, \$810.

No. 129—Pair of XVI century Florentine wrought-iron torchers. W. W. Seaman, agent, \$780.

No. 61—XVI century Venetian bronze candlestick, by Sansovino (1477-1570), ink receptacle shaped as a cylindrical vase. P. W. French & Co., \$725.

No. 67—Italian bronze mortar, body decorated in relief. Miss Lorenz, agent, \$700.

No. 54—XVI century Florentine bronze bowl. P. W. French & Co., \$510.

No. 92—Florentine bronze mortar, cylindrical shape. Miss Lorenz, agent, \$650.

No. 107—XVI century Bolognese bronze crucifix, by da Bologna (1524-1608). A wooden cross, on shaped, broken and triple-pedestaled base of ebonyized wood, with bronze figure of Christ, the Virgin and St. John. Stanley G. Mortimer, \$675.

No. 108—XVI century Florentine bronze calvary by Da Volterra. R. Ederheimer, \$750.

No. 76—XVII century fragment of Italian bronze fountain, by Pietro Tacca (1577-1640), modeled as mask of a bearded satyr. P. W. French & Co., \$500.

No. 133—XV century Florentine wrought-iron screen. Miss Lorenz, agent, \$775.

No. 97—XVI century Italian bronze, by a pupil of Il Riccio, figure of a bearded man. Mrs. Gaines, \$400.

At the second session, Wednesday afternoon, a total of \$19,522.50 was obtained.

Interest centered in the XV and XVI century Florentine carved and gilded pieces, which brought the highest prices of the sale.

No. 249—A pair of XVI century Florentine carved and gilded angels brought \$2,150 from W. W. Seaman, agent.

No. 253 and 254—Two XV century Florentine carved and gilt wood candelabra were purchased by P. W. French & Co. for \$2,150.

Other noteworthy sales were:

No. 301—Pair XVI century Della Robbia majolica vases with bouquets. W. W. Seaman, agent, \$1,300.

No. 252—XVIII century Doccia porcelain bracket clock, with enamel dial. E. Segre, \$1,000.

No. 242—Pair XVI century Venetian rock-crystal altar candlesticks, cylindrical shape. E. Segre, \$780.

No. 261—XV century Milanese bronze plaque, modeled in low relief, with bust portrait in profile of Gian Galeazzo Visconti. E. Glaesner, \$420.

No. 285—XV century Della Robbia glazed terracotta vase, with urn-shaped body. P. W. French & Co., \$370.

No. 297—XV century faenza majolica pharmacy two-handled vase. R. Tolentino, \$300.

No. 296—XVI century urbinio majolica two-handled vase. R. Ederheimer, \$350.

No. 294—XV century Deruta majolica deep dish, with bust profile portrait of a Roman Emperor. A. A. Healy, \$150.

No. 287—XVI century faenza majolica pharmacy ewer. Stanley G. Mortimer, \$150.

At the third session, Thursday aftn., a total of \$185,390 was obtained, making a total for the three sessions of \$239,112.50.

There was a large attendance, including many well known people in art circles, and keen interest was manifested in the Della Robbia's and early XV century bas-reliefs, which provoked spirited bidding.

No. 372—A XV century glazed terra-cotta bas-relief in original tabernacle frame, by Andrea della Robbia, brought \$11,600, the top figure from Otto Bernet, agent, presumably for an American collector.

No. 357—A XV century Florentine colored stucco bas-relief, by Antonio Rossellino; rectangular tablet, modeled in low relief, with three-quarter life-size figure of the Virgin, in red robe, blue mantle and linen veil, was purchased by P. W. French & Co., for \$7,600, the second highest figure.

Other noteworthy sales were:

No. 427—A Parian marble torso of a youthful athlete, attributed to Polykleitos of Sicyon; V century, B. C., from the Borghese Palace, Rome, head broken, but replaced; slight restorations to the upper lip and the nose. Arms are missing. W. W. Seaman, agent, \$5,400.

No. 430—Pair XVIII century marble flower-holders, oval shape. Mrs. Keller, \$5,900.

No. 422—XV century Florentine marble bas-relief, by Bernardo Rossellino; rectangular tablet, carved in low relief, with standing figure of the Virgin, supporting figure of the Child Christ. R. Ederheimer, \$6,300.

No. 358—XIII century Pisan colored wood figure, full-length standing figure of Virgin, wearing trefoiled crown, over a linen veil, a red robe and blue mantle, supporting on left arm, partially draped figure of the Child, by Giovanni Pisano (1250-1329). W. W. Seaman, agent, \$5,100.

No. 351—XV century Florentine colored terra-cotta bas-relief, three-quarter length figure of Virgin, by Donatello, the Virgin modeled in low relief, clothed in a gold robe brocaded with red, and blue mantle, and holding with both hands the Child. W. W. Seaman, agent, \$4,200.

No. 347—XV century Mantuan colored stucco bas-relief; rectangular tablet, three-quarter length figure of Virgin, modeled high relief, by Sperando Maglioli da Mantua (1425-1500). Mrs. H. H. Spaulding, \$3,700.

No. 355—XV century Florentine colored stucco bas-relief; rectangular tablet, half-length figure of Virgin, in low relief, red robe, blue mantle and linen veil, by Donatello. W. W. Seaman, agent, \$3,000.

No. 345—XV century Siennese colored stucco bas-relief, a three-quarter length figure of Virgin, in loose robe, with full sleeves, by Francesco di Giorgio (1439-1506). P. W. French & Co., \$3,000.

No. 310—XV century Florentine colored terra-cotta figure Virgin, by Benedetto da Maiano (1442-1498). Otto Bernet, agent, \$4,200.

No. 423—XVI century Florentine marble bas-relief; rectangular tablet, "Venus and Cupid," attributed to Cellini. E. Segre, \$2,100.

No. 344—XV century Siennese colored stucco bas-relief; rectangular tablet, half-length figure of Virgin. W. W. Seaman, agent, \$2,100.

No. 336—XV century Florentine colored stucco bas-relief; tondo-like circular medallion, with three-quarter length figure of Virgin, by Luca della Robbia. Miss R. H. Lorenz, agent, \$2,050.

No. 341—XV century Florentine colored terra-cotta bas-relief; rectangular tablet, small three-quarter length seated figure of Virgin, by Luca della Robbia. W. W. Seaman, agent, \$3,000.

No. 419—XVII century marble bust portrait, by Lorenzo Bernini. T. J. Gannan, \$3,900.

No. 391—XVI century Florentine marble tablet, originally part of a frieze, by Benedetto da Rovezzano. A. A. Healy, \$1,500.

No. 238—XIII century stone fountain rectangular sarcophagus shape. W. W. Seaman, agent, \$2,500.

Sale of Bardini Pictures

A total of \$13,917.50 was realized at the sale of the 44 pictures and drawings in the Bardini collection at the American Art Galleries, Thursday evening, when Mr. Otto Bernet was the auctioneer. The attendance was fair and the works sold fairly well, as they were for the most part decorative panels, with a few portraits and were the slightest part of the collection.

Of the drawings and sketches, a pen and ink by Titian brought \$45 from Mr. H. L. Kaufman, who paid \$330 for a group of nine sepia sketches by Giovanni Tiepolo, and \$210 for another group of eight black crayon sketches by Giovanni Piazzetta.

Mr. Kaufman paid the highest figure, \$900, given for the picture and also the highest of the sale, for a panel by Bacchiacca, "Children of Israel and the Miracle of the Manna." Other fair prices were \$750, paid by Mr. E. Segre for a pair of decorative panels of the Panninni school, the same amount paid by Mr. Kaufman for two similar pairs of panels of the same school, \$730 paid by Mr. Charles H. Jones for an Italian primitive and \$850, given by Karl Freund for another Italian primitive, a figure of St. Stephen.

Story of final two sessions next week.

ARTISTS' NOTES

Guy C. Wiggins will conduct classes in landscape painting at Old Lyme, Conn., during the summer months.

The Westport Summer Art Class under the direction of Ossip L. Linde will open July 1 and continue this season until Sept. 1.

Vera Winfield Leiper, who designed a Liberty Loan poster, is rejoicing with pardonable pride that her poster was chosen by the committee in charge of the display at the main entrance of the Waldorf-Astoria.

Jane Peterson, of the Sherwood Studios has given five of her best oils to the commander of the U. S. Hospital Ship "Comfort," the largest of the hospital ships owned by the U. S. Navy. Some of these will be placed in the commander's sitting-room and others will hang in the large sun parlor where convalescent patients sit. Hospital ships have not hitherto been adorned with pictures.

E. A. Bell, of 226 Central Park South, is busy with several of his figure compositions. The arrangement in these "interiors" is harmonious, and the massing of light and dark is handled with strength, although the appearance of delicacy is never lost. One of Mr. Bell's pictures, "The Duet," is now on exhibition at a Fifth Ave. gallery.

E. Irving Couse, of the Sherwood, has now at his studio, his picture, last year's Altman prize, "A Vision of the Past," recently shown in Phila., Buffalo, St. Louis, Chicago and Indianapolis.

J. C. O'Donnell has been appointed editor of Carton's Magazine of Chicago. He is well known in newspaper circles both in London and N. Y.

Louis Betts has just finished a three-quarter length portrait of Mrs. Betts. The figure is tall and stately, gowning in soft gray and gold changeable silk. There is a landscape background. This is the only portrait of his wife that Mr. Betts has painted in eighteen years.

Chicago's Artists' Guild

The Chicago Artists' Guild, about ten years old, has recently decided to enlarge its field of usefulness and extend its membership to Eastern artists, with the object of bringing out good art and presenting it to the public of the Western towns and cities, as well as that of Chicago.

Many New York artists have joined the Guild of late, and Robert Hamilton is acting as N. Y. representative at 96 Fifth Ave. The jury for a forthcoming exhibition of the Guild will meet April 30, and Mr. Hamilton considers the coming display will offer an excellent opportunity to Eastern artists.

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Every Fortnight During the Season

PHILADELPHIA

Iridescent color, blinding sunlight by day and clear starlit nights of Arizona, new and old Mexico is represented in the 47 oils by Rozel Butler, on view in the gallery of the Art Alliance to Apr. 28, shows that America has ample material for the landscape painter. Since the interruption of activities abroad the Far Southwest seems to be growing in favor as a field for those in search of the scenery suggestive of the burning sands and romantic legends of the treeless desert. The picturesque people who live there also add greatly to the unique setting of the spectacle, as one observes in several pictures of "Market Places" in Mexico City shown in this collection. "Pueblo Indians Twisting Yarn," figures of Navajo, Apache and Hopi Indians, a beautiful night effect in "Estufa Taos," and in "Casa de las Brujas," the witch's house, "The Enchanted Mesa" and other illustrations of the spirit of the place. A herd of wild animals gives the sombre note to a sunbaked landscape of a "Buffalo Wallow."

Medici color prints are exposed in another of the galleries of the Alliance Building and numerous important works by Childe Hassam, de Forest Brush. Works by Twachtman and other American artists are on view in the Banquet Room now occupied by Mr. E. J. Halow as a business premises for pictures and Oriental rugs. Acquired recently from this firm by private collectors, were "The Palm Leaf Fan," by J. Alden Weir, awarded the Palmer Potter prize of \$1,000. "St. Thomas Harbor," by Emil Carlsen, awarded the Jennie Sesnan medal at the Penna. Academy; "Apple Blossoms," by Geo. Inness, dated 1888, and "Sonata," by Childe Hassam.

The reopening of the establishment conducted for many years by the late Charles F. Haseltine in Chestnut St., now under the new title of "The American Art Galleries," by Mr. A. Clifton Martens of London, marks a recent arrival in the circle of dealers in artistic properties. Many interesting canvases forming part of the Gavet collection, works by the early English and French masters, are shown and an exhibition of the work of contemporary American painters and of smaller bronzes by native sculptors will take place in the near future.

The Zuloaga exhibition at the Penna. Academy is, of course, the most important of the local picture shows, but it is doubtful whether it is really appreciated by the people here, outside of a certain limited circle of artists, opposed to the Academic influence. The work of an artist who claims to have never set foot inside an art school or academy has already been so thoroughly noticed by leading critics in the course of its travels that there seems little further to do than to note it as one of the events of the season. Eugene Castello.

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